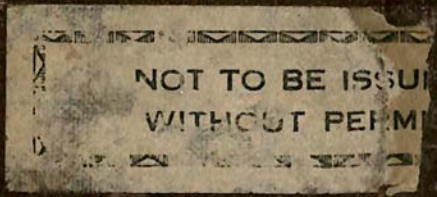

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THE
GOLDEN THRESHOLD

THE
GOLDEN THRESHOLD

BY

SAROJINI NAIDU

B 1748

WITH AN INTRODUCTION BY
ARTHUR SYMONS

LONDON
WILLIAM HEINEMANN
1909

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N3x/ G101
U7882

First printed, 1905
Second Impression, 1906
Third Impression, 1909

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DEDICATED TO

EDMUND GOSSE

WHO FIRST SHOWED ME THE WAY

TO THE GOLDEN THRESHOLD

London, 1896
Hyderabad, 1905

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INTRODUCTION

It is at my persuasion that these poems are now published. The earliest of them were read to me in London in 1896, when the writer was seventeen; the later ones were sent to me from India in 1904, when she was twenty-five; and they belong, I think, almost wholly to those two periods. As they seemed to me to have an individual beauty of their own, I thought they ought to be published. The writer hesitated. "Your letter made me very proud and very sad," she wrote. "Is it possible that I have written verses that are 'filled with beauty,' and is it possible that you really think them worthy of being given to the world? You know how high my ideal of Art

is; and to me my poor casual little poems seem to be less than beautiful—I mean with that final enduring beauty that I desire." And, in another letter, she writes: "I am not a poet really. I have the vision and the desire, but not the voice. If I could write just one poem full of beauty and the spirit of greatness, I should be exultantly silent for ever; but I sing just as the birds do, and my songs are as ephemeral." It is for this bird-like quality of song, it seems to me, that they are to be valued. They hint, in a sort of delicately evasive way, at a rare temperament, the temperament of a woman of the East, finding expression through a Western language and under partly Western influences. They do not express the whole of that temperament; but they express, I think, its essence; and there is an Eastern magic in them.

Sarojini Chattopâdhyây was born at Hyderâbad on February 13, 1879. Her father, Dr. Aghorenath Chattopâdhyây, is descended from the ancient family of Chattorajes of Bhraman-

gram, who were noted throughout Eastern Bengal as patrons of Sanskrit learning, and for their practice of Yoga. He took his degree of Doctor of Science at the University of Edinburgh in 1877, and afterwards studied brilliantly at Bonn. On his return to India he founded the Nizam College at Hyderabad, and has since laboured incessantly, and at great personal sacrifice, in the cause of education.

Sarojini was the eldest of a large family, all of whom were taught English at an early age. "I," she writes, "was stubborn and refused to speak it. So one day when I was nine years old my father punished me—the only time I was ever punished—by shutting me in a room alone for a whole day. I came out of it a full-blown linguist. I have never spoken any other language to him, or to my mother, who always speaks to me in Hindustani. I don't think I had any special hankering to write poetry as a little child, though I was of a very fanciful and dreamy nature. My training under my father's eye was of a sternly scientific character. He

was determined that I should be a great mathematician or a scientist, but the poetic instinct, which I inherited from him and also from my mother (who wrote some lovely Bengali lyrics in her youth) proved stronger. One day, when I was eleven, I was sighing over a sum in algebra: it *wouldn't* come right; but instead a whole poem came to me suddenly. I wrote it down.

"From that day my 'poetic career' began. At thirteen I wrote a long poem *à la* 'Lady of the Lake'—1300 lines in six days. At thirteen I wrote a drama of 2000 lines, a full-fledged passionate thing that I began on the spur of the moment without forethought, just to spite my doctor who said I was very ill and must not touch a book. My health broke down permanently about this time, and my regular studies being stopped I read voraciously. I suppose the greater part of my reading was done between fourteen and sixteen. I wrote a novel, I wrote fat volumes of journals: I took myself very seriously in those days."

Before she was fifteen the great struggle of her life began. Dr. Govindurajulu Naidu, now her husband, is, though of an old and honourable family, not a Brahmin. The difference of caste roused an equal opposition, not only on the side of her family, but of his; and in 1895 she was sent to England, against her will, with a special scholarship from the Nizam. She remained in England, with an interval of travel in Italy, till 1898, studying first at King's College, London, then, till her health again broke down, at Girton. She returned to Hyderabad in September 1898, and in the December of that year, to the scandal of all India, broke through the bonds of caste, and married Dr. Naidu. "Do you know I have some very beautiful poems floating in the air," she wrote to me in 1904; "and if the gods are kind I shall cast my soul like a net and capture them, this year. If the gods are kind—and grant me a little measure of health. It is all I need to make my life perfect, for the very 'Spirit of Delight' that

Shelley wrote of dwells in my little home; it is full of the music of birds in the garden and children in the long arched verandah." There are songs about the children in this book; they are called the Lord of Battles, the Sun of Victory, the Lotus-born, and the Jewel of Delight.

"My ancestors for thousands of years," I find written in one of her letters, "have been lovers of the forest and mountain caves, great dreamers, great scholars, great ascetics. My father is a dreamer himself, a great dreamer, a great man whose life has been a magnificent failure. I suppose in the whole of India there are few men whose learning is greater than his, and I don't think there are many men more beloved. He has a great white beard and the profile of Homer, and a laugh that brings the roof down. He has wasted all his money on two great objects: to help others, and on alchemy. He holds huge courts every day in his garden of all the learned men of all religions—Rajahs and beggars and saints and downright villians

all delightfully mixed up, and all treated as one. And then his alchemy! "Oh dear, night and day the experiments are going on, and every man who brings a new prescription is welcome as a brother. But this alchemy is, you know, only the material counterpart of a poet's craving for Beauty, the eternal Beauty. 'The makers of gold and the makers of verse,' they are the twin creators that sway the world's secret desire for mystery; and what in my father is the genius of curiosity—the very essence of all scientific genius—in me is the desire for beauty. Do you remember Pater's phrase about Leonardo da Vinci, 'curiosity and the desire of beauty'?"

It was the desire of beauty that made her a poet; her "nerves of delight" were always quivering at the contact of beauty. To those who knew her in England, all the life of the tiny figure seemed to concentrate itself in the eyes; they turned towards beauty as the sunflower turns towards the sun, opening wider and wider until one saw nothing but the eyes.

She was dressed always in clinging dresses of Eastern silk, and as she was so small, and her long black hair hung straight down her back, you might have taken her for a child. She spoke little, and in a low voice, like gentle music; and she seemed, wherever she was, to be alone.

Through that soul I seemed to touch and take hold upon the East. And first there was the wisdom of the East. I have never known any one who seemed to exist on such "large draughts of intellectual day" as this child of seventeen, to whom one could tell all one's personal troubles and agitations, as to a wise old woman. In the East, maturity comes early; and this child had already lived through all a woman's life. But there was something else, something hardly personal, something which belonged to a consciousness older than the Christian, which I realised, wondered at, and admired, in her passionate tranquillity of mind, before which everything mean and trivial and temporary caught fire and burnt away in

oke. Her body was never without suffering, her heart without conflict; but neither the ly's weakness nor the heart's violence could turb that fixed contemplation, as of Buddha his lotus-throne.

And along with this wisdom, as of age or of age of a race, there was what I can hardly less than an agony of sensation. Pain or sure transported her, and the whole of or pleasure might be held in a flower's or the imagined frown of a friend. It never found in those things which to ers seemed things of importance. At the of twelve she passed the Matriculation of Madras University, and awoke to find her- famous throughout India. "Honestly," said to me, "I was not pleased; such gs did not appeal to me." But here, in a ter from Hyderabad, bidding one "share a arch morning" with her, there is, at the re contact of the sun, this outburst: "Come l share my exquisite March morning with : this sumptuous blaze of gold and sapphire

sky; these scarlet lilies that adorn the s
shine; the voluptuous scents of neem
champak and serisha that beat upon
languid air with their implacable sweetn
the thousand little gold and blue and si
breasted birds bursting with the shrill ecs
of life in nesting time. All is hot and fi
and passionate, ardent and unashamed i
exulting and importunate desire for life
love. And, do you know that the scarlet l
are woven petal by petal from my he
blood, these little quivering birds are my
made incarnate music, these heavy perfu
are my emotions dissolved into aerial esse
this flaming blue and gold sky is the 'v
me,' that part of me that incessantly an
solently, yes, and a little deliberately, triu
over that other part—a thing of nerves
tissues that suffers and cries out, and t
must die to-morrow perhaps, or twenty ye
hence."

Then there was her humour, which was p
of her strange wisdom, and was always awa

on the watch. In all her letters, written quisite English prose, but with an ardent ery and a vehement sincerity of emotion n make them, like the poems, indeed st more directly, un-English, Oriental, was always this intellectual, critical of humour, which could laugh at one's enthusiasm as frankly as that enthusiasm been set down. And partly the humour, the delicate reserve of her manner, was a or a shelter. "I have taught myself," writes to me from India, "to be common- and like everybody else superficially. one thinks I am so nice and cheerful, rave,' all the banal things that are so table to be. My mother knows me 'such a tranquil child, but so strong- ' A tranquil child!" And she writes with deeper significance: "I too have the subtle philosophy of living from ent to moment. Yes, it is a subtle sophy, though it appears merely an rean doctrine: 'Eat, drink, and be

merry, for to-morrow we die.' I have
through so many yesterdays when I s
with Death that I have realised to its
the wisdom of that sentence; and it is t
not merely a figure of speech, but a l
fact. Any to-morrow I might die.
scarcely two months since I came back
the grave: is it worth while to be any
but radiantly glad? Of all things that
perhaps my temperament has given me I
the gift of laughter as beyond price."

Her desire, always, was to be "a wild
thing of the air like the birds, with a so
my heart." A spirit of too much fire i
frail a body, it was rarely that her desi
fully granted. But in Italy she found
she could not find in England, and fro
her letters are radiant. "This Italy i
of gold," she writes from Florence, "th
of dawn and daylight, the gold of the
and, now dancing in weird enchanting rh
through this magic month of May, the g
fireflies in the perfumed darkness—

d.' I long to catch the subtle music of
ir fairy dances and make a poem with a
thm like the quick irregular wild flash of
ir sudden movements. Would it not be
nderful? One black night I stood in a
rden with fireflies in my hair like darting
tless stars caught in a mesh of darkness.
gave me a strange sensation, as if I were
human at all, but an elfin spirit. I wonder
y these little things move me so deeply?
is because I have a most 'unbalanced intel-
,' I suppose." Then, looking out on
ence, she cries, "God! how beautiful it is,
how glad I am that I am alive to-day!"
she tells me that she is drinking in the
ty like wine, "wine, golden and scented,
shining, fit for the gods; and the gods
drunk it, the dead gods of Etruria, two
sand years ago. Did I say dead? No,
he gods are immortal, and one might still
them loitering in some solitary dell on
grey hillsides of Fiesole.' Have I seen
m? Yes, looking with dreaming eyes, I

have found them sitting under the olives
[illegible] grave, strong, antique beauty—Etrus
gods!"

In Italy she watches the faces of the mo
and at one moment longs to attain to t
peace by renunciation, longs for Nirva
"then, when one comes out again into the
sunshine that warms one's blood, and sees
eager hurrying faces of men and wome
the street, dramatic faces over which the
turbing experiences of life have passed
left their symbols, one's heart thrills up
one's throat. No, no, no, a thousand t
no! how can one deliberately renounce
coloured, unquiet, fiery human life of
earth?" And, all the time, her subtle
cism is alert, and this woman of the
marvels at the women of the West,
beautiful worldly women of the West," w
she sees walking in the Cascine, "taking
air so consciously attractive in their bril
toilettes, in the brilliant coquetry of t
manner!" She finds them "a little incom

ible," "profound artists in all the subtle cacies of fascination," and asks if those calculable frivolities and vanities and uetries and caprices" are, to us, an essen- part of their charm? And she watches em with amusement as they flutter about r, petting her as if she were a nice child, child or a toy, not dreaming that she is ing to herself sorrowfully: "How utterly pty their lives must be of all spiritual uty *if* they are nothing more than they ear to be."

She sat in our midst, and judged us, and knew what was passing behind that face e an awakening soul," to use one of her epithets. Her eyes were like deep pools, you seemed to fall through them into ths below depths.

ARTHUR SYMONS.

FOLK SONGS

PALANQUIN-BEARERS

Lightly, O lightly we bear her along,
She sways like a flower in the wind of our song;
She skims like a bird on the foam of a stream,
She floats like a laugh from the lips of a dream.
Gaily, O gaily we glide and we sing,
We bear her along like a pearl on a string.

Softly, O softly we bear her along,
She hangs like a star in the dew of our song;
She springs like a beam on the brow of the tide,
She falls like a tear from the eyes of a bride.
Lightly, O lightly we glide and we sing,
We bear her along like a pearl on a string.

WANDERING SINGERS

(Written to one of their Tunes)

WHERE the voice of the wind calls our wandering feet,
Through echoing forest and echoing street,
With lutes in our hands ever-singing we roam,
All men are our kindred, the world is our home.

Our lays are of cities whose lustre is shed,
The laughter and beauty of women long dead;
The sword of old battles, the crown of old kings,
And happy and simple and sorrowful things.

What hope shall we gather, what dreams shall
we sow?
Where the wind calls our wandering footsteps
we go.
No love bids us tarry, no joy bids us wait:
The voice of the wind is the voice of our fate.

INDIAN WEAVERS

Weavers, weaving at break of day,
Why do you weave a garment so gay? . . .
Blue as the wing of a halcyon wild,
We weave the robes of a new-born child.

Weavers, weaving at fall of night,
Why do you weave a garment so bright? . . .
Like the plumes of a peacock, purple and
green,
We weave the marriage-veils of a queen.

Weavers, weaving solemn and still,
What do you weave in the moonlight chill? . . .
White as a feather and white as a cloud,
We weave a dead man's funeral shroud.

COROMANDEL FISHERS

Rise, brothers, rise, the wakening skies pray
to the morning light,
The wind lies asleep in the arms of the dawn
like a child that has cried all night.
Come, let us gather our nets from the shore,
and set our *catamarans* free,
To capture the leaping wealth of the tide, for
we are the sons of the sea.

No longer delay, let us hasten away in the
track of the sea-gull's call,
The sea is our mother, the cloud is our brother,
the waves are our comrades all.
What though we toss at the fall of the sun
where the hand of the sea-god drives?

He who holds the storm by the hair, will hide
in his breast our lives.

Sweet is the shade of the cocoanut glade, and
the scent of the mango grove,
And sweet are the sands at the full o' the
moon with the sound of the voices we love.
But sweeter, O brothers, the kiss of the spray
and the dance of the wild foam's glee:
Row, brothers, row to the blue of the verge,
where the low sky mates with the sea.

THE SNAKE-CHARMER

WHITHER dost thou hide from the magic of
my flute-call ?
In what moonlight-tangled meshes of perfume,
Where the clustering *keovas* guard the squirrel's
slumber,
Where the deep woods glimmer with the
jasmine's bloom ?

'll feed thee, O beloved, on milk and wild
-red honey,
'll bear thee in a basket of rushes, green and
white,
'o a palace-bower where golden-vested maidens
'hread with mellow laughter the petals of
delight.

Whither dost thou loiter, by what murmuring
hollows,
Where oleanders scatter their ambrosial fire?
Come, thou subtle bride of my mellifluous
wooing,
Come, thou silver-breasted moonbeam of de-
sire!

CORN-GRINDERS

O little mouse, why dost thou cry
While merry stars laugh in the sky?

Alas! alas! my lord is dead!
Ah, who will ease my bitter pain?
He went to seek a millet-grain
In the rich farmer's granary shed;
They caught him in a baited snare,
And slew my lover unaware:
Alas! alas! my lord is dead.

O little deer, why dost thou moan,
Hid in thy forest-bower alone?

Alas! alas! my lord is dead!
Ah! who will quiet my lament?

At fall of eventide he went
To drink beside the river-head;
A waiting hunter threw his dart,
And struck my lover through the heart:
Alas! alas! my lord is dead.

O little bride, why dost thou weep
With all the happy world asleep?

Alas! alas! my lord is dead!
Ah, who will stay these hungry tears,
Or still the want of famished years,
And crown with love my marriage-bed?
My soul burns with the quenchless fire
That lit my lover's funeral pyre:
Alas! alas! my lord is dead.

VILLAGE-SONG

Honey, child, honey, child, whither are you
going?
Would you cast your jewels all to the breezes
blowing?
Would you leave the mother who on golden
grain has fed you?
Would you grieve the lover who is riding forth
to wed you?

Mother mine, to the wild forest I am going,
Where upon the champa boughs the champa
buds are blowing;
To the köil-haunted river-isles where lotus lilies
glisten,
The voices of the fairy-folk are calling me:
O listen!

Honey, child, honey, child, the world is full of pleasure,
Of bridal-songs and cradle-songs and sandal-scented leisure.
Your bridal robes are in the loom, silver and saffron glowing,
Your bridal cakes are on the hearth: O whither are you going?

The bridal-songs and cradle-songs have cadences of sorrow,
The laughter of the sun to-day, the wind of death to-morrow.
Far sweeter sound the forest-notes where forest-streams are falling;
O mother mine, I cannot stay, the fairy-folk are calling.

IN PRAISE OF HENNA

A KOKILA called from a henna-spray :
Lira ! liree ! Lira ! liree !
Hasten, maidens, hasten away
To gather the leaves of the henna-tree.
Send your pitchers afloat on the tide,
Gather the leaves ere the dawn be old,
Grind them in mortars of amber and gold,
The fresh green leaves of the henna-tree.

A kokila called from a henna-spray :
Lira ! liree ! Lira ! liree !
Hasten maidens, hasten away
To gather the leaves of the henna-tree.
The *tilka's* red for the brow of a bride,
And betel-nut's red for lips that are sweet ;
But, for lily-like fingers and feet,
The red, the red of the henna-tree.

HARVEST HYMN

Men's Voices

Lord of the lotus, lord of the harvest,
Bright and munificent lord of the morn!
Thine is the bounty that prospered our sowing,
Thine is the bounty that nurtured our corn.
We bring thee our songs and our garlands for tribute,
The gold of our fields and the gold of our fruit;
O giver of mellowing radiance, we hail thee,
We praise thee, O Surya, with cymbal and flute.

Lord of the rainbow, lord of the harvest,
Great and beneficent lord of the main!
Thine is the mercy that cherished our furrows,

Thine is the mercy that fostered our grain.
We bring thee our thanks and our garlands for tribute,
The wealth of our valleys, new-garnered and ripe;
O sender of rain and the dewfall, we hail thee,
We praise thee, Varuna, with cymbal and pipe.

Women's Voices

Queen of the gourd-flower, queen of the harvest,
Sweet and omnipotent mother, O Earth!
Thine is the plentiful bosom that feeds us,
Thine is the womb where our riches have birth.
We bring thee our love and our garlands for tribute,
With gifts of thy opulent giving we come;
O source of our manifold gladness, we hail thee,
We praise thee, O Prithvi, with cymbal and drum.

All Voices

Lord of the Universe, Lord of our being,
Father eternal, ineffable Om!
Thou art the Seed and the Scythe of our harvests,
Thou art our Hands and our Heart and our Home.
We bring thee our lives and our labours for tribute,
Grant us thy succour, thy counsel, thy care.
O Life of all life and all blessing, we hail thee,
We praise thee, O Bramha, with cymbal and prayer.

INDIAN LOVE-SONG

She

LIKE a serpent to the calling voice of flutes,
Glides my heart into thy fingers, O my Love!
Where the night-wind, like a lover, leans above
His jasmine-gardens and *sirisha*-bowers;
And on ripe boughs of many-coloured fruits
Bright parrots cluster like vermilion flowers.

He

Like the perfume in the petals of a rose,
Hides thy heart within my bosom, O my love!
Like a garland, like a jewel, like a dove
That hangs its nest in the asoka-tree.
Lie still, O love, until the morning sows
Her tents of gold on fields of ivory.

CRADLE-SONG

From groves of spice,
O'er fields of rice,
Athwart the lotus-stream,
I bring for you,
Aglint with dew
A little lovely dream.

Sweet, shut your eyes,
The wild fire-flies
Dance through the fairy *neem*
From the poppy-bole
For you I stole
A little lovely dream.

Dear eyes, good-night,
In golden light

The stars around you gleam;
On you I press
With soft caress
A little lovely dream.

SUTTEE

Lamp of my life, the lips of Death
Hath blown thee out with their sudden breath;
Naught shall revive thy vanished spark . . .
Love, must I dwell in the living dark?

Tree of my life, Death's cruel foot
Hath crushed thee down to thy hidden root;
Nought shall restore thy glory fled . . .
Shall the blossom live when the tree is dead?

Life of my life, Death's bitter sword
Hath severed us like a broken word,
Rent us in twain who are but one . . .
Shall the flesh survive when the soul is gone?

SONGS FOR MUSIC

Shall any foolish veil divide my longing from
my bliss?
Shall any fragile curtain hide your beauty
from my kiss?

What war is this of *Thee* and *Me*? Give o'er
the wanton strife,
You are the heart within my heart, the life
within my life.

17882

AUTUMN SONG

Like a joy on the heart of a sorrow,
The sunset hangs on a cloud;
A golden storm of glittering sheaves,
Of fair and frail and fluttering leaves,
The wild wind blows in a cloud.

Hark to a voice that is calling
To my heart in the voice of the wind:
My heart is weary and sad and alone,
For its dreams like the fluttering leaves have gone,
And why should I stay behind?

ALABASTER

LIKE this alabaster box whose art
Is frail as a cassia-flower, is my heart,
Carven with delicate dreams and wrought
With many a subtle and exquisite thought.

Therein I treasure the spice and scent
Of rich and passionate memories blent
Like odours of cinnamon, sandal and clove,
Of song and sorrow and life and love.

ECSTASY

Cover mine eyes, O my Love!
  Mine eyes that are weary of bliss
As of light that is poignant and strong;
  O silence my lips with a kiss,
My lips that are weary of song!

Shelter my soul, O my love!
  My soul is bent low with the pain
And the burden of love, like the grace
  Of a flower that is smitten with rain:
O shelter my soul from thy face!

TO MY FAIRY FANCIES

Nay, no longer I may hold you,
In my spirit's soft caresses,
Nor like lotus-leaves enfold you
In the tangles of my tresses.
Fairy fancies, fly away!
To the white cloud-wildernesses,
Fly away!

Nay, no longer ye may linger
With your laughter-lighted faces,
Now I am a thought-worn singer
In life's high and lonely places.
Fairy fancies, fly away,
To bright wind-inwoven spaces,
Fly away!

POEMS

ODE TO H.H. THE NIZAM OF HYDERABAD

(*Presented at the Ramzan Durbar*)

Deign, Prince, my tribute to receive,
This lyric offering to your name,
Who round your jewelled sceptre bind
The lilies of a poet's fame;
Beneath whose sway concordant dwell
The peoples whom your laws embrace,
In brotherhood of diverse creeds,
And harmony of diverse race:

The votaries of the Prophet's faith,
Of whom you are the crown and chief;
And they, who bear on Vedic brows
Their mystic symbols of belief;

And they, who worshipping the sun,
Fled o'er the old Iranian sea;
And they, who bow to Him who trod
The midnight waves of Galilee.

Sweet, sumptuous fables of Baghdad
The splendours of your court recall,
The torches of a *Thousand Nights*
Blaze through a single festival;
And Saki-singers down the streets,
Pour for us, in a stream divine,
From goblets of your love-*ghazals*
The rapture of your Sufi wine.

Prince, where your radiant cities smile,
Grim hills their sombre vigils keep,
Your ancient forests hoard and hold
The legends of their centuried sleep;
Your birds of peace white-pinioned float
O'er ruined fort and storied plain,
Your faithful stewards sleepless guard
The harvests of your gold and grain.

God give you joy, God give you grace
To shield the truth and smite the wrong,
To honour Virtue, Valour, Worth.
To cherish faith and foster song.
So may the lustre of your days
Outshine the deeds Firdusi sung,
Your name within a nation's prayer,
Your music on a nation's tongue.

LEILI

The serpents are asleep among the poppies,
The fireflies light the soundless panther's way
To tangled paths where shy gazelles are straying,
And parrot-plumes outshine the dying day.
O soft! the lotus-buds upon the stream
Are stirring like sweet maidens when they dream.

A caste-mark on the azure brows of Heaven,
The golden moon burns sacred, solemn, bright
The winds are dancing in the forest-temple,
And swooning at the holy feet of Night.
Hush! in the silence mystic voices sing
And make the gods their incense-offering.

IN THE FOREST

HERE, O my heart, let us burn the dear dreams
that are dead,
Here in this wood let us fashion a funeral pyre
Of fallen white petals and leaves that are
mellow and red,
Here let us burn them in noon's flaming torches
of fire.

We are weary, my heart, we are weary, so
long we have borne
The heavy loved burden of dreams that are
dead, let us rest,
Let us scatter their ashes away, for a while let
us mourn;
We will rest, O my heart, till the shadows are
gray in the west.

But soon we must rise, O my heart, we must wander again
Into the war of the world and the strife of the throng;
Let us rise, O my heart, let us gather the dreams that remain,
We will conquer the sorrow of life with the sorrow of song.

PAST AND FUTURE

The new hath come and now the old retires:
And so the past becomes a mountain-cell,
Where lone, apart, old hermit-memories dwell
In consecrated calm, forgotten yet
Of the keen heart that hastens to forget
Old longings in fulfilling new desires.

And now the Soul stands in a vague, intense
Expectancy and anguish of suspense,
On the dim chamber-threshold . . . lo! he sees,
Like a strange, fated bride as yet unknown,
His timid future shrinking there alone,
Beneath her marriage-veil of mysteries.

LIFE

CHILDREN, ye have not lived, to you it seems
Life is a lovely stalactite of dreams,
Or carnival of careless joys that leap
About your hearts like billows on the deep
In flames of amber and of amethyst.

Children, ye have not lived, ye but exist
Till some resistless hour shall rise and move
Your hearts to wake and hunger after love,
And thirst with passionate longing for the things
That burn your brows with blood-red sufferings.

Till ye have battled with great grief and fears,
And borne the conflict of dream-shattering
years,
Wounded with fierce desire and worn with
strife,
Children, ye have not lived: for this is life.

THE POET'S LOVE-SONG

In noon-tide hours, O Love, secure and strong,
I need thee not; mad dreams are mine to bind
The world to my desire, and hold the wind
A voiceless captive to my conquering song.
I need thee not, I am content with these:
Keep silence in thy soul, beyond the seas!

But in the desolate hour of midnight, when
An ecstasy of starry silence sleeps
On the still mountains and the soundless deeps,
And my soul hungers for thy voice, O then,
Love, like the magic of wild melodies,
Let thy soul answer mine across the seas!

TO THE GOD OF PAIN

Unwilling priestess in thy cruel fane,
Long hast thou held me, pitiless god of Pain,
Bound to thy worship by reluctant vows,
My tired breast girt with suffering, and my brows
Anointed with perpetual weariness.
Long have I borne thy service, through the stress
Of rigorous years, sad days and slumberless nights,
Performing thine inexorable rites.

For thy dark altars, balm nor milk nor rice,
But mine own soul thou'st ta'en for sacrifice:

All the rich honey of my youth's desire,
And all the sweet oils from my crushed life drawn,
And all my flower-like dreams and gem-like fire
Of hopes up-leaping like the light of dawn.

I have no more to give, all that was mine
Is laid, a wrested tribute, at thy shrine;
Let me depart, for my whole soul is wrung,
And all my cheerless orisons are sung;
Let me depart, with faint limbs let me creep
To some dim shade and sink me down to sleep.

THE SONG OF PRINCESS ZEB-UN-NISSA IN PRAISE OF HER OWN BEAUTY

(From the Persian)

When from my cheek I lift my veil,
The roses turn with envy pale,
And from their pierced hearts, rich with pain,
Send forth their fragrance like a wail.

Or if perchance one perfumed tress
Be lowered to the wind's caress,
The honeyed hyacinths complain,
And languish in a sweet distress.

And, when I pause, still groves among,
(Such loveliness is mine) a throng
Of nightingales awake and strain
Their souls into a quivering song.

INDIAN DANCERS

Eyes ravished with rapture, celestially panting,
what passionate bosoms aflaming with fire
Drink deep of the hush of the hyacinth heavens that glimmer around them in fountains of light;
O wild and entrancing the strain of keen music that cleaveth the stars like a wail of desire,
And beautiful dancers with houri-like faces bewitch the voluptuous watches of night.

The scents of red roses and sandalwood flutter and die in the maze of their gem-tangled hair,

And smiles are entwining like magical serpents the poppies of lips that are opiate-sweet;
Their glittering garments of purple are burning like tremulous dawns in the quivering air,
And exquisite, subtle and slow are the tinkle and tread of their rhythmical, slumber-soft feet.

Now silent, now singing and swaying and swinging, like blossoms that bend to the breezes or showers,
Now wantonly winding, they flash, now they falter, and, lingering, languish in radiant choir;
Their jewel-girt arms and warm, wavering, lily-long fingers enchant through melodious hours,
Eyes ravished with rapture, celestially panting, what passionate bosoms aflaming with fire!

MY DEAD DREAM

HAVE you found me, at last, O my Dream?
Seven æons ago
You died and I buried you deep under forests of snow.
Why have you come hither? Who bade you awake from your sleep
And track me beyond the cerulean foam of the deep?

Would you tear from my lintels these sacred green garlands of leaves?
Would you scare the white, nested, wild pigeons of joy from my eaves?
Would you touch and defile with dead fingers the robes of my priest?
Would you weave your dim moan with the chantings of love at my feast?

Go back to your grave, O my Dream, under
forests of snow,
Where a heart-riven child hid you once, seven
æons ago.
Who bade you arise from your darkness? I
bid you depart!
Profane not the shrines I have raised in the
clefts of my heart.

DAMAYANTE TO NALA IN THE HOUR OF EXILE

(*A fragment*)

SHALT thou be conquered of a human fate,
My liege, my lover, whose imperial head
Hath never bent in sorrow of defeat?
Shalt thou be vanquished, whose imperial feet
Have shattered armies and stamped empires dead?
Who shall unking thee, husband of a queen?
Wear thou thy majesty inviolate.
Earth's glories flee of human eyes unseen,
Earth's kingdoms fade to a remembered dream,
But thine henceforth shall be a power supreme,

Dazzling command and rich dominion,
The winds thy heralds and thy vassals all
The silver-belted planets and the sun.
Where er the radiance of thy coming fall,
Shall dawn for thee her saffron footcloths spread,
Sunset her purple canopies and red,
In serried splendour, and the night unfold
Her velvet darkness wrought with starry gold
For kingly raiment, soft as cygnet-down.
My hair shall braid thy temples like a crown
Of sapphires, and my kiss upon thy brows
Like çithar-music lull thee to repose,
Till the sun yield thee homage of his light.

O king, thy kingdom who from thee can wrest?
What fate shall dare uncrown thee from this breast,
O god-born lover, whom my love doth gird
And armour with impregnable delight
Of Hope's triumphant keen flame-carven sword?

THE QUEEN'S RIVAL

I

Queen Gulnaar sat on her ivory bed,
Around her countless treasures were spread;

Her chamber walls were richly inlaid
With agate, porphory, onyx and jade;

The tissues that veiled her delicate breast,
Glowed with the hues of a lapwing's crest;

But still she gazed in her mirror and sighed:
"O King, my heart is unsatisfied."

King Feroz bent from his ebony seat:
"Is thy least desire unfulfilled, O Sweet?

"Let thy mouth speak and my life be spent
To clear the sky of thy discontent."

"I tire of my beauty, I tire of this
Empty splendour and shadowless bliss;

"With none to envy and none gainsay,
No savour or salt hath my dream or day."

Queen Gulnaar sighed like a murmuring rose:
"Give me a rival, O King Feroz."

II

King Feroz spoke to his Chief Vizier:
"Lo! ere to-morrow's dawn be here,

"Send forth my messengers over the sea
To seek seven beautiful brides for me;

"Radiant of feature and regal of mien,
Seven handmaids meet for the Persian Queen."

. . . . .

Seven new moon tides at the Vesper call,
King Feroz led to Queen Gulnaar's hall

A young queen eyed like the morning star:
"I bring thee a rival, O Queen Gulnaar."

But still she gazed in her mirror and sighed:
"O King, my heart is unsatisfied."

Seven queens shone round her ivory bed,
Like seven soft gems on a silken thread,

Like seven fair lamps in a royal tower,
Like seven bright petals of Beauty's flower.

Queen Gulnaar sighed like a murmuring rose:
"Where is my rival, O King Feroz?"

III

When spring winds wakened the mountain floods,
And kindled the flame of the tulip buds,

When bees grew loud and the days grew
long,
And the peach groves thrilled to the oriole's

Queen Gulnaar sat on her ivory bed,
Decking with jewels her exquisite head;

And still she gazed in her mirror and sighed:
"O King, my heart is unsatisfied."

Queen Gulnaar's daughter two spring times
old,
In blue robes bordered with tassels of gold,

Ran to her knee like a wildwood fay,
And plucked from her hand the mirror away.

Quickly she set on her own light curls
Her mother's fillet with fringes of pearls;

Quickly she turned with a child's caprice
And pressed on the mirror a swift, glad kiss.

Queen Gulnaar laughed like a tremulous rose:

"Here is my rival, O King Fercz."

THE POET TO DEATH

Tarry a while, O Death, I cannot die
While yet my sweet life burgeons with its spring;
Fair is my youth, and rich the echoing boughs
Where *dhadikulas* sing.

Tarry a while, O Death, I cannot die
With all my blossoming hopes unharvested,
My joys ungarnered, all my songs unsung,
And all my tears unshed.

Tarry a while, till I am satisfied
Of love and grief, of earth and altering sky;
Till all my human hungers are fulfilled,
O Death, I cannot die!

Lakshmi, fortune's queen, defend you,
Lotus-born like you, and send you
Balmy moons of love to bless you,
Gentle joy-winds to caress you.
Lotus-maiden, may you be
Fragrant of all ecstasy.

Ranadheera, ætat 2

Little lord of battle, hail
In your newly-tempered mail!
Learn to conquer, learn to fight
In the foremost flanks of right,
Like Valmiki's heroes bold,
Rubies girt in epic gold.
Lord of battle, may you be,
Lord of love and chivalry.

Lilamani, ætat 1

Limpid jewel of delight,
Severed from the tender night
Of your sheltering mother-mine,
Leap and sparkle, dance and shine,

Blithely and securely set
In love's magic coronet.
Living jewel, may you be
Laughter-bound and sorrow-free.

THE PARDAH NASHIN

Her life is a revolving dream
Of languid and sequestered ease;
Her girdles and her fillets gleam
Like changing fires on sunset seas,
Her raiment is like morning mist,
Shot opal, gold and amethyst.

From thieving light of eyes impure,
From coveting sun or wind's caress,
Her days are guarded and secure
Behind her carven lattices,
Like jewels in a turbaned crest,
Like secrets in a lover's breast.

But though no hand unsanctioned dares
Unveil the mysteries of her grace,
Time lifts the curtain unawares,
And Sorrow looks into her face . . .
What shall prevent the subtle years,
Or shield a woman's eyes from tears?

TO YOUTH

O Youth, sweet comrade Youth, wouldst thou
be gone?
Long have we dwelt together, thou and I;
Together drunk of many an alien dawn,
And plucked the fruit of many an alien sky

Ah, fickle friend, must I, who yesterday
Dreamed forwards to long, undimmed ecstasy,
Henceforward dream, because thou wilt not
stay,
Backward to transient pleasure and to thee?

I give thee back thy false, ephemeral vow;
But, O beloved comrade, ere we part,
Upon my mournful eyelids and my brow
Kiss me who hold thine image in my heart.

NIGHTFALL IN THE CITY OF HYDERABAD

See how the speckled sky burns like a pigeon's
throat,
Jewelled with embers of opal and peridote.

See the white river that flashes and scintillates,
Curved like a tusk from the mouth of the city-
gates.

Hark, from the minaret, how the *muezzin's*
call
Floats like a battle-flag over the city wall.

From trellised balconies, languid and luminous
Faces gleam, veiled in a splendour voluminous.

Leisurely elephants wind through the winding
lanes,
Swinging their silver bells hung from their
silver chains.

Round the high Char Minar sounds of gay
cavalcades
Blend with the music of cymbals and serenades.

Over the city bridge Night comes majestical,
Borne like a queen to a sumptuous festival.

STREET CRIES

When dawn's first cymbals beat upon the sky,
Rousing the world to labour's various cry,
To tend the flock, to bind the mellowing grain,
From ardent toil to forge a little gain,
And fasting men go forth on hurrying feet,
Buy bread, buy bread, rings down the eager street.

When the earth falters and the waters swoon
With the implacable radiance of noon,
And in dim shelters koïls hush their notes,
And the faint, thirsting blood in languid throats
Craves liquid succour from the cruel heat,
Buy fruit, buy fruit, steals down the panting street.

When twilight twinkling o'er the gay bazaars,
Unfurls a sudden canopy of stars,
When lutes are strung and fragrant torches lit
On white roof-terraces where lovers sit
Drinking together of life's poignant sweet,
Buy flowers, buy flowers, floats down the singing
street.

TO INDIA

O YOUNG through all thy immemorial years!
Rise, Mother, rise, regenerate from thy gloom,
And, like a bride high-mated with the spheres,
Beget new glories from thine ageless womb!

The nations that in fettered darkness weep
Crave thee to lead them where great mornings
break . . . .
Mother, O Mother, wherefore dost thou sleep?
Arise and answer for thy children's sake!

Thy Future calls thee with a manifold sound
To crescent honours, splendours, victories vast;
Waken, O slumbering Mother and be crowned,
Who once wert empress of the sovereign Past.

THE ROYAL TOMBS OF GOLCONDA

I MUSE among these silent fanes
Whose spacious darkness guards your dust;
Around me sleep the hoary plains
That hold your ancient wars in trust.
I pause, my dreaming spirit hears,
Across the wind's unquiet tides,
The glimmering music of your spears,
The laughter of your royal brides.

In vain, O Kings, doth time aspire
To make your names oblivion's sport,
While yonder hill wears like a tiar
The ruined grandeur of your fort.

Though centuries falter and decline,
Your proven strongholds shall remain
Embodied memories of your line,
Incarnate legends of your reign.

O Queens, in vain old Fate decreed
Your flower-like bodies to the tomb;
Death is in truth the vital seed
Of your imperishable bloom
Each new-born year the bulbuls sing
Their songs of your renascent loves;
Your beauty wakens with the spring
To kindle these pomegranate groves.

TO A BUDDHA SEATED ON A LOTUS

Lord Buddha, on thy Lotus-throne,
With praying eyes and hands elate,
What mystic rapture dost thou own,
Immutable and ultimate?
What peace, unravished of our ken,
Annihilate from the world of men?

The wind of change for ever blows
Across the tumult of our way,
To-morrow's unborn griefs depose
The sorrows of our yesterday.
Dream yields to dream, strife follows strife,
And Death unweaves the webs of Life.

For us the travail and the heat,
The broken secrets of our pride,
The strenuous lessons of defeat,
The flower deferred, the fruit denied;
But not the peace, supremely won,
Lord Buddha, of thy Lotus-throne.

With futile hands we seek to gain
Our inaccessible desire,
Diviner summits to attain,
With faith that sinks and feet that tire;
But nought shall conquer or control
The heavenward hunger of our soul.

The end, elusive and afar,
Still lures us with its beckoning flight,
And all our mortal moments are
A session of the Infinite.
How shall we reach the great, unknown
Nirvana of thy Lotus-throne?

Printed by
BALLANTYNE & Co. LIMITED
Tavistock Street, Covent Garden, London

00047882

Digitized with financial assistance from

HT Parekh FOUNDATION

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on 28 December, 2018